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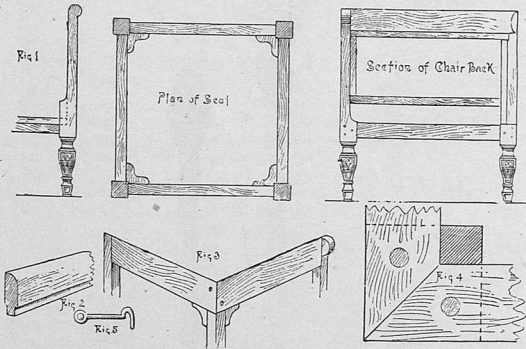
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THE DECORATOR AND FURNISHER.

tion. To keep them there a catch like Fig. 5 will be both simple and effective, the catch being attached to one flap at the back, and the screw loop to receive it in the other.

Ordinary hinges may be used for attaching the two seats together, but such leather as would be easily obtainable at a saddler's or harness maker's should be preferred, as it would be more yielding in action than metal. A piece of such leather about a quarter of an inch thick could be attached with brass screws, and, with the ends rounded, would not look amiss.



No. 4.

One thing more only will be necessary before this settee leaves the hands of the maker. When used as a settee it will be necessary to secure the two seats so as to make it thoroughly rigid. For this purpose a brass action must be placed just behind what will be the two middle feet of the settee. This action will be precisely the same as for centre ottomans which are made of three or more separate seats. Any cabinet brass-founder will readily furnish this.

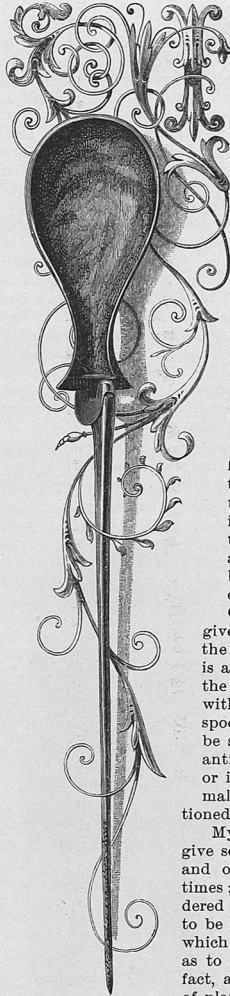
The decoration of the settee may be inlaying or simple carved moulding.

THE GOLDEN ROD.

IF the golden rod be a few days late its setting is none the less superb. The roadsides, even the railroad sides, where the uncultivated banks have been left to the clouds own watering, are rich and dense with wild-growing things, in this neighborhood at least. The trees are heavy with foliage. The juices of the forest and of the weeds are in them, up to the 13th of August, and only a weekling tree or an injured one sends its leaves flying before the breath of a thunderstorm. The golden rod is a plant of exquisite grace. Its burning rival, the bitter sweet, with blossoms rather copper-burnished than gold, shows an occasional illumination only on hillsides, and as festoons to the rail fences in these parts. To the further north the bitter-sweet, so delicate in appearance, yet as sturdy in reality as its woolly neighbor, the mullein. This last would be considered a beautiful wonder, in its velvety sage-green setting of leaves, were it not for its abundant and homely suggestions and surroundings. Ambitious people cultivate the plant known as the elephant's ear, but the pretty mullein might be well called the heifer's ear, from its shape and softness to the touch, and the trick it has of springing up in the stoniest pasture land. It takes a boulder country apparently, like the State of Maine, to light up the roadside torches of the bog onion. A veritable flame, ruddier than the tulip, this vernacular beauty with its single cup of fire, makes as great a show in the midsummer for the Northern woods as the pond lilies do for the Northern swamps at this season. The far Northern Summer journey, extending to the British possessions, links the two nations together with the tiny wild strawberry, sweeter than all of Jersey's and Pennsylvania's crop, of mammoth size and showiness. The ground pine trails its nets of green across the frontier where the fishing controversy rages, and knows no longitude or pink granite pillar for a stopping post to tell where the English line begins. And everywhere the golden rod, indestructible weed of which farmers complain not—or not loudly—advances its territory and heaps its panicles with wealth for the gatherers. Not that the golden rod, except in hot city streets, has a pecuniary value. Its rewards are for the gatherers who make it their pursuit. When the pennyroyal, incisive in fragrance, sends up its greeting from the hot sward as you crush it under feet, bow the knee to it and gather it as a trophy. But when from under the balsam fir you can get a nodding glimpse of the golden rod, rest and be thankful that the late and crowded blossoming of the Northern Summer is so rich in color, so healthful to the seeker, and so subtly interlaced and accompanied with the aromatic smells and taste of berry and weed and black birch stem.—*Philadelphia Ledger*.

ANTIQUE SPOONS.

By T. W. GREENE.



IN the history of domestic implements it may not, perhaps, be generally known that the simple and homely spoon boasts a position of considerable antiquity, and has, at one period, at least, of artistic excellence, been the subject of considerable ornamental skill on the part of its producer. We are accustomed to think of our more remote ancestors as supplying themselves with food in the most natural, not to say barbarous, fashions. Even the elegant Ovid, in his "Art of Loving," written two years before the Christian era, gives the injunction—"carpe cribos digitis."

We must, however, leave to the learned antiquity the task of finding the exact date at which the invention of such instruments took place, and the name of the country in which their use was first introduced. Certain it is that two kinds of spoons were known to the Romans. One, figured in our initial, they called a "cochlear," because they used the handle to draw snails and muscles out of their shells, the bowl servings for eggs, jellies and other aliments of little consistency. Copies of three ancient spoons are given in the Museo Borbonico of about the size of a dessert-spoon, one of which is a cochlear with round bowl and point, the other two being of oval shape, and with round handles. Another Roman spoon, with a bowl of oval shape, may be seen in the interesting collection of antiquities at Mayence, carved in bone or ivory, and actually possessing the familiar "rat-tail" hereafter to be mentioned.

My object in the present paper is to give some idea of the development artistic and other, of the spoon in more modern times; and my task, I may note, is rendered easy by the presence of the hall-mark to be found on English specimens in silver, which is, when legible, an infallible guide as to the year of their manufacture. In fact, as a general rule, every English piece of plate of the last four hundred years is both signed and dated being stamped with the initial or initials of the maker, as well as a letter of the alphabet indicating the year of its origin.

In the middle ages there are proofs of the existence of spoons as far back as the thirteenth century; but these were, no doubt, for the most part of wood, or of pewter. The fork, however, was not in general use till after the time of Elizabeth.

It must be a matter of common experience among those who are acquainted with the study of antiquities in the provinces, that objects of art whose origin has pretensions to a more or less remote date are almost invariably referred to the time, if not to the possession, of one of four rulers of England—Queen Elizabeth, Charles I., Oliver Cromwell, or Queen Anne. These seem to constitute the great popular landmarks of history, for the preservation of whose memory tradition has as yet done more than Education Acts and School Boards. But, however, unfair it may seem to ignore the claims of other monarchs to the credit of works of art, produced in their time, there is, no doubt, much sense and convenience in the above division, and it is one which happens to approach exactness in changes which have occurred in the form of spoons. For plate, like other luxuries, such as jewellery and dress, has been the sport of fashion, and subject to all the caprices of that fickle goddess. The division must, however, be understood in this sense; that the forms which prevailed in the time of Elizabeth existed also in the reigns of her predecessors for a hundred years, as well as for a generation or more afterwards. The second division, which begins rather with the Restoration than the Commonwealth, is of much shorter duration, ending with the death of Queen Anne, in 1714; and then we come to another distinct period of some fifty years, ex-